543 these matters. In township exhibits of arts and crafts, there are evidences of these skills, such as the training of a chrysanthemum, a favorite choice, but these are not part of daily life.

532 Yet there is evidence of artistic talent and interest which teachers and parents encourage in the young. Okinawan children draw and copy well. It is not unusual to see an otherwise bare room of a [353] poor farmer's home decorated with the paintings or drawings of a son or daughter. While clearly the work of novices, they often show feeling for line and color. School buildings, houses, and landscapes are the favorite subjects. Drawing skills come as no surprise because of the close relationship, in countries using the Chinese character, 815 of calligraphy and art. Teachers of drawing and art in the schools 212 are skillful in rapid sketching, and part of this skill must be the result of early training in the sequence of strokes and in writing the Chinese character with confidence and boldness.

535 Dancing and samisen playing are learned by imitation and self-533 instruction. Music is learned by ear, the dancing by observing the old 868 and skilled. Parents do not instruct their children in these arts; they pick up the skill themselves. There are no village teachers nor do the schools teach native dances, songs, or samisen playing. (In recent years instruction books have been furnished when a samisen is [562] purchased). Samisen playing is a monopoly of the men, many of whom also have a repertoire of traditional dances. These performers are always in demand on social occasions. Both old and young men dance, but only the old women feel free to do so. Seeing a seventy or eighty year old grandmother dancing at a party is commonplace, but I have never seen a young girl or a young woman in her thirties doing this. (Young girls and young women may participate in formal dances in processions and on holidays). Among the younger people, there is considerable interest, but little facility in American dancing.

532 Hanging scrolls (kakemono) are often purchased by the villagers. But these are dashed off affairs, following Japanese art conventions, such as the jolly Japanese patron saint, tigers, the bamboo-plum blossom-cherry triad, and the turtle and the cormorant, etc.

181 One has the impression of latent talent in music, dancing, and drawing but that the cultural conditions have not been favorable to [533] their development. Social events and parties are unthinkable without [535] singing, dancing, and samisen playing. Good drawing and calligraphy [532] are admired. But none of these seem to be highly developed folk arts. [868] Possibly one reason is that the transmission of the skills has been purely imitative, and that a body of knowledge has not accumulated in books, organised teaching, or through apprenticeship and hereditary occupations by which ideas can be improved upon by wider dissemination. [369] The cultural isolation of rural villages may have prevented the building up of a tradition in art and handicraft. Naha and Shuri, the historical cultural centers, have produced the fine examples of lacquer ware, [636] ceramics, and paintings. Possibly also Japanese repression of the native culture has been the main reason. Whatever they are, the lack of advance-

2. Rural Industries

178 438 543 Generally speaking, it can be said that much less effort is put forth in the countryside now toward home industries than was the case before the war. In Nanahan making of products at home has declined to the point where rather than being made for sale, they are made only for exhibit at the fair given annually at the local primary school. Even here considerable urging is required by the village officials, and entries are forthcoming only by an appeal to pride in one's village's standing at the fair.

249 257 Sugar Presses and Mills Okinawa has two modern western-style sugar refineries, one at Haebaru and one on the isle of Minami Daitō. At the other end of the scale there are the some-400 horse-drawn rotary mills. Between these there are perhaps a dozen or less mills which utilize gasoline-powered motors and are geared to operate on a much larger scale than the rotary presses.

471 257 461 In rebuilding the big mill at Tomoyose which had been destroyed in the war, each family that owned stock in the mill contributed the labor of one person per day of building. On a typical day they started work at eight, had a fifteen-minute "break" at ten, and returned home for lunch for an hour at noon. After an afternoon "break", the work continued until six. Breaks and resumption of work were announced by pounding on an empty oxygen cylinder of large dimensions. The only break I observed lasted for 24 minutes. Tea was served to everyone, and the men sat around discussing how they would be able to pay for the building---which was made of sandy limestone from Minatogawa---and 471 where they would borrow money. The sugar produced was to be sold to the Agricultural Federation in Naha, as is the sugar produced at the smaller mills. 257 However, the sugar was to be sold in 50 kin (66 pound) bags rather than in [433] 100 kin barrels. The potential annual output was estimated at 15,000 bags, or approximately one-half the Tomoyose village production.

256 Kanegusuku Rice Mill There is one small rice mill in Kanegusuku. All the villagers who have rice land---or about 70% of the families---utilize this mill for polishing. No one in the village uses the [439] old-fashioned hand mill. The owner of the rice mill says that most of the villagers cannot afford to pay cash for having their rice polished. Consequently he takes as multure about two-thirds of one 'gō' from each 'shō' of rice. This amounts to approximately six percent of their rice. The villagers evidently trust him completely, for no one was seen standing around watching while their rice was being polished.

The owner says that his machines are old and break down frequently. Three machines are required for the whole process. This is not a full-time job except during the harvesting periods. The young man who is owner regularly works on his family's lands. All operation and maintenance are done by him; he does not hire a helper even in the busiest times.

286 433 [178] Mat-Making in Kanegusuku The three-cornered sedge ('sankaku-i') is a reed grown in a wet field like rice, and is the basis of 'tatami omote' and 'goza' manufacture, the chief home industry of Kanegusuku. Production of the reed in Kanegusuku today is about one-tenth the pre-